

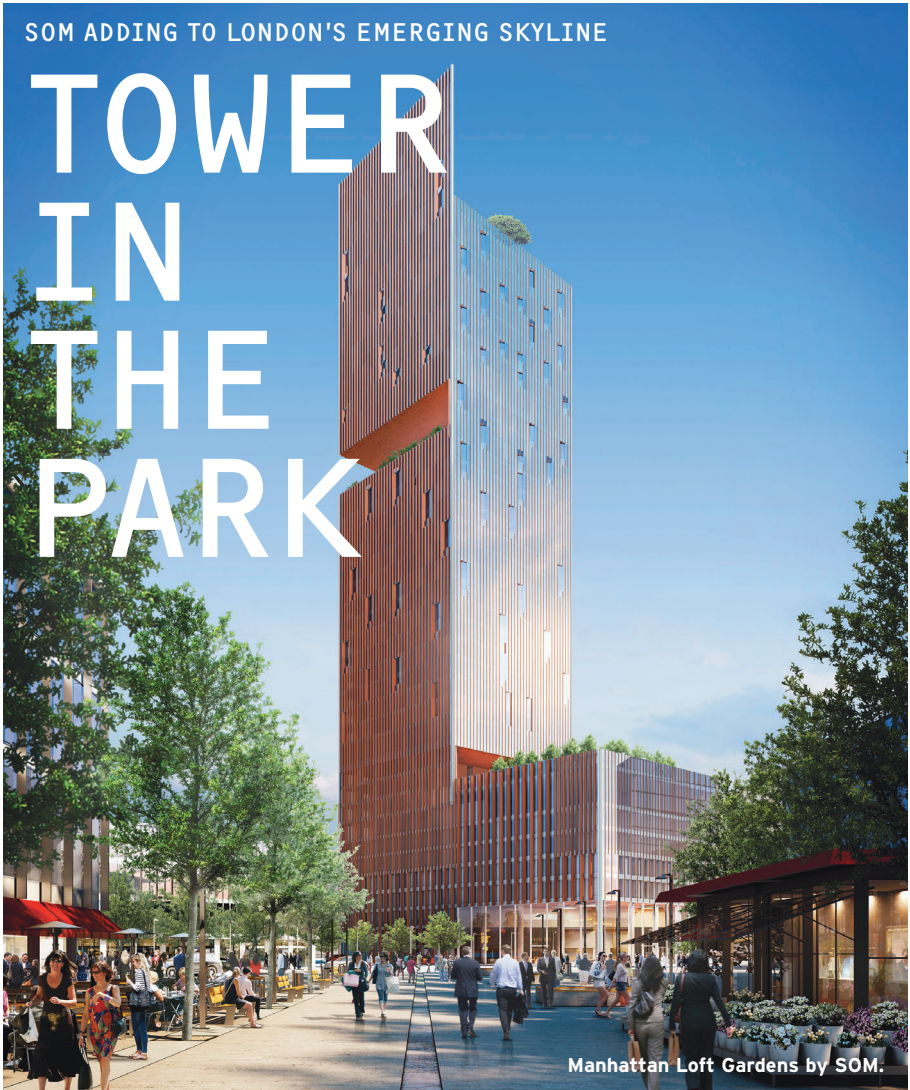
# THE MIDWEST ARCHITECTS NEWSPAPER 08 10.10.2012

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## TOWER IN THE PARK



Manhattan Loft Gardens by SOM.

COURTESY SOM

The London Olympics were considered a tremendous success. The urban impact of the Games will long outlast

the pomp and medal counts. A planned 42-story tower by Skidmore, Owings, & Merrill, with apartments and a hotel,

will serve as a gateway to the Olympic park. Covered in vertical louvers, which also help

**continued on page 6**

GUTHRIE GREEN CATALYZES TULSA

## THIS LAND



JONNU SINGLETON

A recently opened public space could be the turning point for Tulsa's Brady Arts District, once known for the race riots that broke out there in 1921 but now the target of a multi-million dollar redevelopment effort.

Guthrie Green celebrated its opening on September 8, two months after its namesake's birthday. Woody Guthrie would have been 100 years old in July. Wind gusts

**continued on page 4**

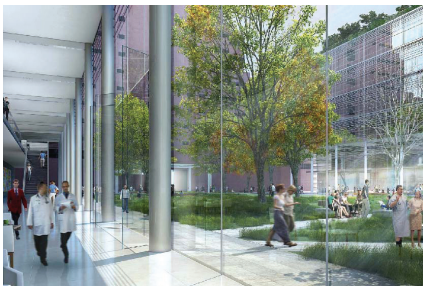
FOSTER + PARTNERS' DESIGN FOR A NEW CLEVELAND CLINIC LETS PATIENTS AND STAFF DECOMPRESS

## LESS STRESS

As centers for holistic care and comfort, it is surprising that hospitals only recently began departing from a long history of unpleasant, even foreboding, architecture. A new 160-acre hometown campus for the Cleveland Clinic aims to advance that process of reinvention with generous landscaping, light-filled corridors, and clean design.

The clinic recently approved plans by Foster + Partners of London for the new campus sited just west of Cleveland's University Circle, one of the city's most rapidly changing neighborhoods. As Cleveland's second-biggest employer grows its footprint, some have raised concerns about historic

**continued on page 10**



COURTESY FOSTER + PARTNERS

### SPECIAL ISSUE: LIGHTING

WHEN ARCHITECTS AND LIGHTING DESIGNERS PARTNER EARLY ON THE RESULTS ARE MUTUALLY BENEFICIAL. SEE PAGES 13-15. PRODUCT: FIXTURES THAT BARE IT ALL. SEE PAGE 9.

### CONTENTS

08 AN OFFICE WITH GOOD BONES

11 KANSAS CITY BATTLES BLIGHT

18 STUDIO GANG'S COLLECTIVE BRAIN

03 EAVESDROP

17 CALENDAR

20 MARKETPLACE

22 COMMENT

INDIANA CITY REUSING ASSETS FOR NEW DEVELOPMENT

## Bending Toward Opportunity

Reinvention is a common theme across the Midwest, but in South Bend, Indiana it's somewhat of an industry in and of itself. The city's East Race Waterway, an urban kayaking destination, was once an industrial sluice-way. Its Central High School is now an

**continued on page 3**



BRIGHTENING  
BRUTALISM AT UIC.  
SEE PAGE 13.

CHRISTOPHER BARRETT

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IN THE MARKET FOR LEADERSHIP

Foreclosure activity in Illinois surged in August, putting the state at the top of RealtyTrac's list for the first time since the company began issuing monthly reports roughly seven years ago. Chicago ranked eighth in foreclosure notices among major metro areas nationwide, and Rockford, IL was ninth.

But the same site lists Chicago on its homepage as the "top foreclosure city" in the country, without explanation. Nonetheless Chicago needs leadership from Mayor Rahm Emanuel in tackling its foreclosure crisis. RealtyTrac's monthly report found the area ranked eighth: one in every 235 housing units in Chicago-Naperville-Joliet had foreclosure filings in August, up 44 percent from the same time last year.

The city has not been dormant. Its micro-market recovery program is necessary triage, targeting nine lagging neighborhoods to prime the pump for private investment. The city won \$170 million in Neighborhood Stabilization Program funding from the federal government, but has only sold some 32 homes through the program so far. Beyond those federally funded initiatives, Cook County started down the road toward establishing a land bank, and the city's sustainable development division has sized up potential for flipping large vacant lots in South Side food deserts into urban farms.

But with some 40,000 vacant units restraining neighborhood development and well over a third of Cook County's mortgages underwater, the foreclosure problem threatens to darken Mayor Emanuel's picture of a reinvigorated Chicago.

August's reported rise is in part due to Illinois' status as one of 26 states with a judicial foreclosure system, in which lenders must go to court to seize property. This creates a lag that may help explain why the state's foreclosure activity rate has been consistently higher this year when compared with the same months in 2011, and why the problem seems to be getting worse locally while foreclosure filings fell nationwide.

Of course the local problem is not spread evenly across the city. In May the city posted its first gain in median home prices since before the crash. But that figure masks the persistent blight seen predominantly on the city's South and West sides. Grassroots movements like "Liberate the South Side" draw attention to areas where the neighborhood-wide effects of high foreclosure rates are amplified by neglect on the part of overburdened or otherwise absentee banks.

Emanuel could further leverage tax increment financing (TIF) to help rehab foreclosed properties before they drag down blocks and whole neighborhoods. The city approved TIF funds for a foreclosure mitigation initiative in Humboldt Park, already one of the nine micro-markets targeted to help buoy hard-hit sections of the city. But the city will need to reintroduce private investment to such neighborhoods, perhaps through infrastructure trust programs—that is, if they can live up to the mayor's promises of transparency and evenhandedness.

The factors contributing to a neighborhood's desirability are complex—the teacher's strike underscored how persistent poverty and a flagging education system are inextricably linked—but clusters of foreclosed homes undeniably scar local real estate markets. City hall should tackle Chicago's growing stock of vacant properties as fervently as it takes on school reform. **CHRIS BENTLEY**

A NEW REPORT TABULATES THE RECESSION'S TOLL AS BILLINGS BEING TO REBOUND

Out of the Slump?

Since 2008, architecture firms have seen a steady drop in commissions and profits, losing about 40 percent of their revenue and, as a result, about one-third of their employees. According to a new report from the AIA, firm revenues have fallen dramatically from over \$44 billion in 2008 to \$26 billion in 2011, triggered by a \$200 billion decrease in construction spending over the same period.

Because architecture generally rides the peaks and valleys of the construction industry, this sharp loss of work led to an equally sharp loss of jobs. The 2007–2011 housing downturn triggered a 28 percent decrease in payroll jobs at architectural firms, undoing the 18 percent increase during the 2003–2007 upturn. Downsizing led to changes in staff compositions. Sixty percent of firm payroll jobs were architecture positions (including interns and students), 21 percent were other design positions (mostly engineers and interior designers), and the remaining 19 percent were technical and support staff. By the end of 2011, technical and non-technical support positions were seeing sharp cuts. In other words, if your work was not directly billable to the client, your job was probably at stake. While architecture schools continued saturating the market with fresh graduates, staff positions at firms increased only slightly. Design positions remained practically static.

But four years after one of the most crippling economic recessions in history, things are looking up, even if slightly.

The Architecture Billings Index—the leading economic indicator of construction activity—ined up for the first time in five months, up from 48.7 in July to 50.2 in August. The new projects inquiry index also went up from 56.3 to 57.2. Any score above 50 indicates an increase in billings. Firms are finally starting to see a little less red, particularly in the Southern and Western regions (52.2 and 51.2). And despite the housing market crisis responsible for the downward spiral four years ago, multi-family residential remains the most active sector (53.0), slightly ahead of institutional (50.2), commercial/industrial (47.9), and mixed-practice sectors (46.8).

"Until the economy is on firmer ground, there aren't likely to be strong increases in demand for design services," said AIA Chief Economist Kermit Baker in a statement. "In the meantime, we can expect to see design activity alternate between modest growth and modest decline."

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## RAHM'S SECURITY LOVES ART, PASSES ON BOOZE

It's been (another) terrible year for **Jeanne Gang**! From being awarded the MacArthur Genius Grant to starring in the just opened solo exhibition, *Building: Inside Studio Gang Architects*, at the Art Institute, there appears to be no slowdown in Studio Gang momentum. Of course, Eavesdrop stopped by the opening and we have a few things to say. The first has little to do with Jeanne and more with the Art Institute. Their openings are always so snoozy! Get more of the students and younger folks in there, in addition to your stodgy museum patrons! We probably wouldn't have stuck around long, except a little bird told us that **Mayor Rahm Emanuel** would be making an appearance and we wanted to see how short he is in real life.

**Zoë Ryan**, the museum's chair of the department of architecture and design, looked nervous awaiting Rahm's arrival, while Jeanne looked quite at ease, milling about in a really cute dress. One of the hottest architects in the world is certainly in the same power echelon as the mayor of the Second City.

## A FAN FROM INDY GETS HIS FEELERS HURT

Last month in this column, we conjured up a fake rivalry between Cincinnati, Cleveland, and East Lansing, MI, as they all have high profile projects opening this fall. Of all the blabber we've scattered across these pages, that piece stirred up the most voices. One fan wanted to know, "What about Indianapolis?" In our opinion, it's a classic quantity versus quality situation. There's a lot of development going on in Indianapolis right now, including City Way, along with a lot of forgettable architecture. There was the opening of the JW Marriott, with its nifty, curved blue glass curtain wall, design by HOK and CSO Architects. But does a convention hotel really stand up against starchitect designed museums and boutique art hotels? Not in this case.

SEND MUSEUM SHOP TRINKETS AND PACERS TICKETS TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)



The old Studebaker plant.

GIL BROWN

**BENDING TOWARD OPPORTUNITY** continued from front page apartment building.

Now entrepreneurs are seizing on South Bend's potential as a hub for electricity infrastructure, reanimating two historic buildings to leverage the city's newfound enthusiasm for public-private partnerships.

"One thing we do really well is capture heat," said Nick Easley, director of strategic initiatives for Union Station Technology Center. That building, once South Bend's main train station, is now home to a massive data center. The cold climate cuts cooling costs, and the convergence of several railroad easements meant the location already housed plenty of fiber optic cables. Now Easley and others are looking to repurpose waste heat from their data centers to help stabilize the area's electric grid.

"When I bought Union Station," said Kevin Smith, the local businessman behind South Bend's emerging Renaissance District, "only a mother would love it." He saw fire pits from squatting tenants and gang graffiti, but also ornate brickwork and a bowed ceiling 45 feet high. Once the key hub of South Bend, the 1920s train station is now a major connection point for data shared over the internet, as well as the basis for a new "premium power district."

That designation includes Smith's newest asset, the nation's sole remaining Studebaker manufacturing plant. The 850,000-square-foot facility has been derelict for nearly 50 years, but the city has kicked in millions to help remediate the site for reuse. The Studebaker plant, also called the Ivy Tower Building, would connect to Union Station by underground tunnel, totaling more than 1 million square feet for mixed-use development.

"Buildings represent our tangible culture,"

said Scott Ford, South Bend's community development director. "Reanimating those buildings enables us to participate in that continuum of history. It reinforces a sense of place."

Efforts to rebrand and revive post-industrial cities along the rust belt rarely seem as inspired as those underway in South Bend. The town was long defined by two key businesses: Notre Dame University and Studebaker automobiles.

"They built this town," Easley said. "When Studebaker went out of business it deflated the economy." But Smith and company hope to flip Studebaker's defunct plant into a home base for the city's growing technology industry.

Chicago's Adrian Smith + Gordon Gill are consulting on Smith's energy masterplan. Gill said the project's larger vision for South Bend's energy infrastructure attracted his firm's attention. "I think this is a great and necessary lesson for other cities in the U.S. which may be struggling with the burden of their operational costs as well as untapped infrastructure and building stock," he said. "It's a genuinely comprehensive approach to solving all aspects of sustaining cities—not just energy, but economic sustainability and a sustained quality of life for living and working."

Its supporters hope the Renaissance District, located just south of downtown, could spur development. Ford notes the city needs more multi-family housing and 24-hour neighborhoods. If Smith's Ivy Tower becomes a hub for progressive energy technology as he hopes, it could attract research and development dollars from Notre Dame, as well as budding entrepreneurs.

"Good architecture creates an environment," Smith said. "It creates an ecosystem, opportunities." Likewise the Renaissance District is an opportunity for an often over-looked city to renew its industrial legacy, according to Ford and Smith, with an emerging urban campus that defies the tendency to write off this former company town as a city in decline.

"There's a lot of entrepreneurial spirit," Easley said. "Nobody here feels like they're in a dying city." **CB**

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ERIK KLEINBERG

Sip your Negroni under the stars and amidst the skyscrapers at J. Parker, a spacious new glass-walled rooftop lounge atop the 12-story Hotel Lincoln. The 160-seat open-air space offers a multitude of cozy and elegant lounging areas. A cabana here meets plush cushion-adorned couches there, all with a panoramic view of Chicago's skyline and arresting scenes of Lake Michigan and the Gold Coast. Rope lights illuminate bar-height round tables, and two outdoor fireplaces and wood paneling provide warmth to the exposed space. One particularly enticing corner nook, tucked away on a bed of grass, is surrounded by potted trees and greenery, complementing the neighboring trees visible below. Designer Andrew Alford, of Dirty Lines Design, sticks to a minimalist layout. An unfussy palate of beiges, tans, and greys allows the skyline's natural splendor to take center stage. **CLARA FREEDMAN**



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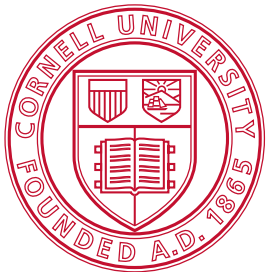
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Review of applications will begin on November 1, 2012 and continue until the position is filled. The appointment is expected to begin July 1, 2013.

Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of design, scholarship, and teaching. Degree programs in the Department include a professional B.Arch., a professional M.Arch., a post-professional M.Arch., an M.A./Ph.D. in the history of architecture and urban development, and an M.S. in architectural building technology and computer graphics. New facilities (including the recently-opened Milstein Hall designed by OMA) and evolving degree programs reflect both a continuing commitment to excellence and an ongoing renewal of architectural education at Cornell.

For more information about the Department, the College of AAP, and Cornell University, please visit:  
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JONNU SINGLETON

**THIS LAND** continued from front page during the opening ceremonies had some suspecting the Oklahoman folk singer's ghost was in attendance, said project architect Chris Lilly of Kinslow, Keith & Todd (KTT).

If Guthrie's spirit lives on in Tulsa it is due to heavy investment from the George Kaiser Family Foundation, a local non-profit which has purchased the comprehensive Woody Guthrie Archives and housed them in the Woody Guthrie Center directly across the street from Guthrie Green. Now Kaiser's support for projects like Guthrie Green are integrating the city's assets into a new urban fabric.

"There's a good blend of new and historic elements," said Stanton Doyle, senior program officer for Kaiser. "It has kind of helped unite the neighborhood."

KKT teamed up with SWA Group landscape architects to convert a 2.7-acre truck loading facility into a public park for Tulsa's burgeoning arts district, north of downtown. Their original idea was to integrate the loading dock directly into the stage design by reusing an original slab from the structure, but that proved infeasible.

"It's a terrific example of how a city like Tulsa, a second-tier city in population, can use a small site to catalyze redevelopment of a downtown district," said Elizabeth Shreeve, principal at SWA Group. Ten large fuel tanks excavated during remediation revealed the extent of the site's industrial legacy. Records indicated the team would recover two such tanks.

The team carried a theme of reinvention through several design elements, starting with a geothermal heat pump system

to offset energy costs in a city once known as the oil capital of the world. LED lighting, bioswales, and solar panels on the pavilion add to the green's environmental profile. Along the west side of the park, a series of "fountain gardens" expresses water in its various forms—steam, bubbling water, mist—to "poetically tie in the idea of the water-based heat pump systems that are creating energy for the area," explained Shreeve.

The park is just the latest in a series of recent developments for Tulsa, anchored by the Cesar Pelli-designed Bank of Oklahoma Center, a multi-purpose arena nearby. It joins the ONEOK minor league baseball field and the mixed-use One Place, which includes the city's first high-rise office tower in years.

That momentum is exciting for KKT's Lilly, who was born and raised in Tulsa. He worked for Pelli Clarke Pelli for four years and returned from the firm's "culture of learning" ready to help revitalize his hometown. Recent developments hint at a new direction for a once-troubled downtown, whose skyline can be viewed from the new green. That visual connectivity was a goal of the design, Lilly said, as the restrained architecture of the concert pavilion slopes outward to direct views into the park and surrounding areas. In that sense, the project's community-building effect came to be by design.

Several local businesses reported record sales during the park's opening weekend, according to Doyle. One would have been hard pressed to find children and families strolling in the district 15 years ago. "I think it opened a lot of peoples' eyes to the neighborhood, who may not have even known the neighborhood existed," said Doyle. **CB**



COURTESY GOETTSCH PARTNERS

#### UNVEILED

##### AL HILAL BANK TOWER

Abu Dhabi's dizzying building boom slowed down somewhat after the 2008 financial collapse. The damage appears not to have been permanent, however, as the UAE capital will forge ahead with a 24-story speculative

office tower, part of a new central business district on Al Maryah Island.

Al Hilal Bank is the first private development on the island, which is the subject of a masterplan designed to accommodate a citywide population of three million by 2030. The city proper is currently home to just over 600,000 people.

"When we first visited, the site was a strip of sand with desert foxes and some barbed wire," said Steven Nilles, the Goettsch partner in charge of the firm's recently opened Abu Dhabi office. Now it's a canvas for ambitious urban planning. The 2030 plan includes light rail and a subway system for the new district, which Nilles called "a critical link" between the city's three main islands.

The building, which will be Al Hilal's flagship, features

three cubical masses slightly shifted as they are stacked. A transparent three-story lobby will look out to the north, engaging the area's urban character with the help of pedestrian arcades to the east and west. All ongoing projects on the island have parking below grade, where underground service corridors reserve podium-level development for pedestrians.

"We're creating a whole new urban fabric for Abu Dhabi's central business district," Nilles said. Goettsch expects to complete the development in late 2013, at which point the clean slate of Al Maryah Island will provide some perspective on the city's 2030 aspirations. **CB**

Architect: Goettsch Partners  
Client: Al Hilal Bank  
Location: Abu Dhabi  
Completion Date: 2013



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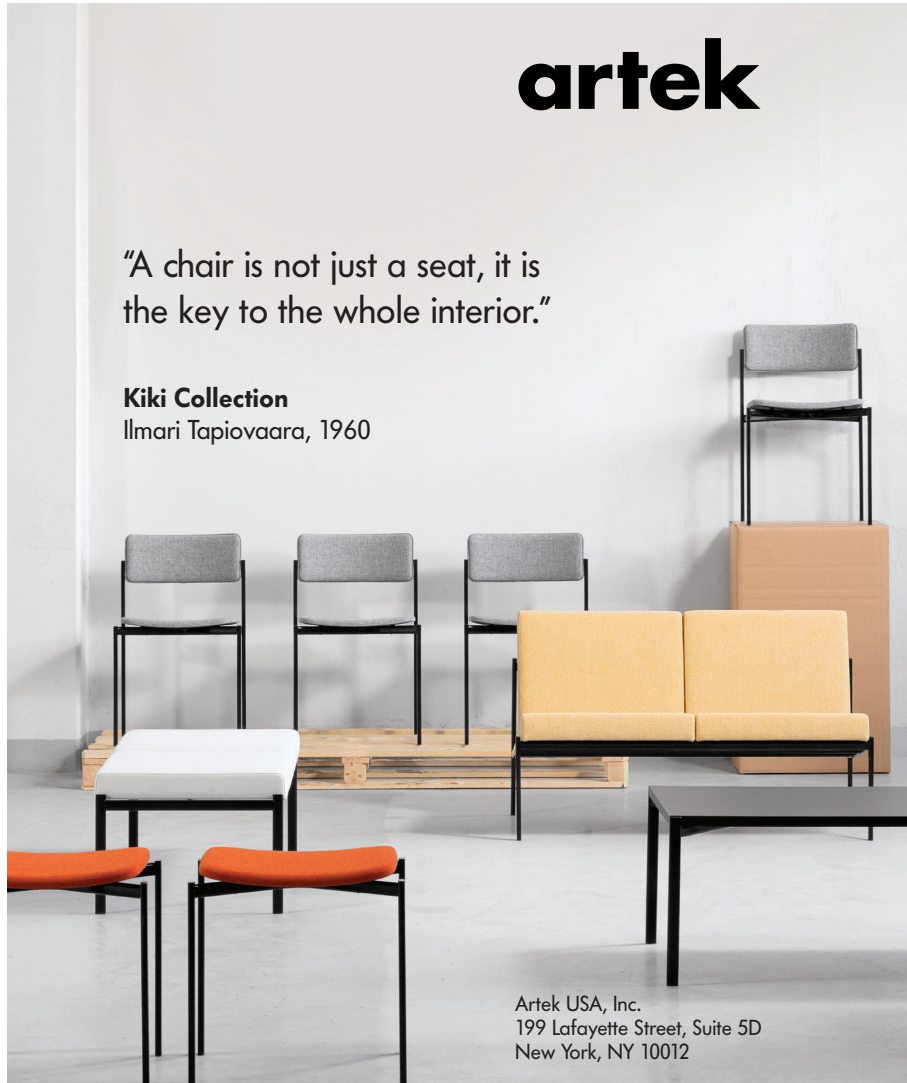


# artek

"A chair is not just a seat, it is the key to the whole interior."

**Kiki Collection**  
Ilmari Tapiovaara, 1960

Artek USA, Inc.  
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New York, NY 10012

A minimalist interior scene featuring the Artek Kiki Collection. The furniture includes a long low sofa with orange and white cushions, several chairs with grey upholstery, and a small table. The pieces are arranged on a light-colored floor against a plain white wall. The Artek logo is in the top right, and a quote is on the left. Product information is at the bottom right.

#### TOWER IN THE PARK

continued from front page  
control heat gain, the facade will create a visual interplay between opacity and transparency.

Called Manhattan Loft Gardens, the building will feature three large sky terraces, which will be visible

on the exterior through large cut-away sections on the facade. Residents will always be within nine stories of an outdoor space. The terraces feature concrete band pavers that feather into planted edges, reminiscent of the planks on the High Line, and will include large trees and

lounge areas.

Reinterpreting the idea of the Manhattan loft, many of the units will have interlinked one and a half story interiors, which maximize views out to the park. Hotel amenities, including the pool, spa, gym and conference facilities, will also be available to residents. The hotel will include 150 rooms. A triple-height lobby will have several oval-shaped skylights, which add an organic element to a largely rectilinear design.

SOM designed the terracotta and glass vertical bands to enliven the facade and give the building a warm quality. Triangular in plan, the louvers will allow the facade appear different from various angles—monolithic from some vantage points, and highly translucent from other angles.

Manhattan Loft Gardens is the latest evidence that London is evolving to embrace tall buildings. Located near one of the city's largest transit stations, the project takes advantage of its urban location, adding appropriate density to this newly redeveloped quarter of the city. The building will be completed in 2014. **ALAN G. BRAKE**

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A photograph of a dark wood door with a silver metal flush pull. The pull is a long, rectangular piece with a recessed handle. The door is shown in a close-up, highlighting the texture of the wood and the sleek design of the hardware.

## DALLAS DEBUTS NEW PERFORMANCE HALL

Last month the City of Dallas opened the City Performance Hall, a "village for the arts" meant to help cap off its growing arts district. Architecture firm Skidmore, Owings & Merrill took that title to heart, seeking input from local artists and opting for elegance in the presence of its commanding neighbors, the REX/OMA-designed Wyly Theater and Norman Foster's Winspear Opera House.

Exposed concrete walls add texture to the performance space, as well as a canvas for lighting design by Schuler Shook. A programmable LED wall acts as a curtain onstage; its electric presence adding to a sense of motion along the striations of the concrete walls. The 750-seat theater is linked to two 200-seat performance halls and several smaller rooms by a series of curving roofs, producing a physical

through-line, or spine, for the myriad Dallas performance groups that will share the spaces.

Local input was critical to the ultimate success of the structure, which will house many of Dallas' smaller performance troupes and artist groups. If art is a societal endeavor, this publicly funded project hopes to give its foot soldiers a home to hone their crafts. **CB**



# GAIN LEED POINTS BY THE YARD

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DESIGNERS: CANNON DESIGN



Neurotransmitters are not typically among the guiding design criteria for the offices of a major corporation. But Cannon Design looked to different human organ systems for inspiration for each floor of United Health Systems Consortium's (UHC) three-story Chicago space.

UHC wanted to create a home base that was unique to them and reflected their company values. It reached out to Cannon Design who took on the challenge to create an environment that represented UHC's network

clients across the U.S.

"We were trying to be innovative, crisp, simple, user friendly, in our translation of who they are," said Mark Hirons, a principal at Cannon.

Located on North Wacker Drive, in the heart of downtown Chicago, UHC offers product services and healthcare data to medical centers across the United States. The 38<sup>th</sup>, 39<sup>th</sup> and 40<sup>th</sup> floors were designed according to different systems of the body.

The 40<sup>th</sup> floor, for example, was inspired by the nervous system.

The lights and glass fixtures on this floor are meant to evoke ideas connecting the mind.

"The lights and screens are artful translations," Hirons said. "If you took a diagram of how the nervous system looks, it basically has this connected geometry."

The 39<sup>th</sup> floor reflects inspiration by breathing life into the space. As a result, there are cellular-shaped screens that are similar to air nodules in the lungs, Hirons said. The geometric patterning is shown in the screens, as well as in the color glass tile in the lounge por-

tion of the cafe on the 39<sup>th</sup> floor.

Alluding to their client's strong foundation as a company, Hirons said Cannon designed the 38<sup>th</sup> floor with a "skeletal" approach, including more solid forms.

Throughout the floor there are the many horizontal elements that represent ribs of the body. The idea, Hirons said, was to show the image of strength that holds everything together.

"There is a sense of transparency and openness about the organization that we wanted to communicate," explained Hirons. They achieved this through the open spaces and the glass screens.

UHC's mission is to create knowledge, foster collaboration, and promote change to help members succeed, according to their corporate mission statement. One of the ways Cannon interpreted this mission was by making the communal and private spaces open. The majority of the private office's fronts are glass adding to the transparency.

In addition Hirons wanted to maximize the daylight and views within the space that he said creates an idea of connectivity with the outside. On each floor there are certain spaces that draw people together. Each café and reception area is set up in the center of the floors.

"Conceptually it's like the spine. Everything comes back to that central place and location across the building," Hirons said.

**Clockwise from top, left: A bright reception area; conference room with eye mural; each floor has a café; screens and fixtures allude to cellular structures; private offices also reflect a restrained palette.**

UHC wanted to create a new global presence and wanted to have a strong identity with their members. "The idea was to create this strong end result that would be unique and identifiable," Hirons said, "elegant and quiet, but also very crisp, modern, and progressive." **DAVID KASHI**

RESOURCES:

Acoustic Ceiling Tile

USG

usg.com

Carpet

J+J|Invision

jj-invision.com

Conference Table

Bernhardt

bernhartddesign.com

Interior glass

Skyline design

skydesign.com

Lighting

Elk Lighting

elklighting.com

Focal Point

focalpointlights.com

Seating

Knoll

knoll.com

Workstations

Allsteel

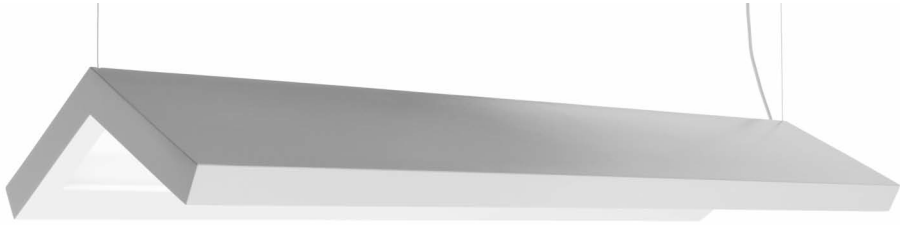
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Gunlocke

gunlocke.com



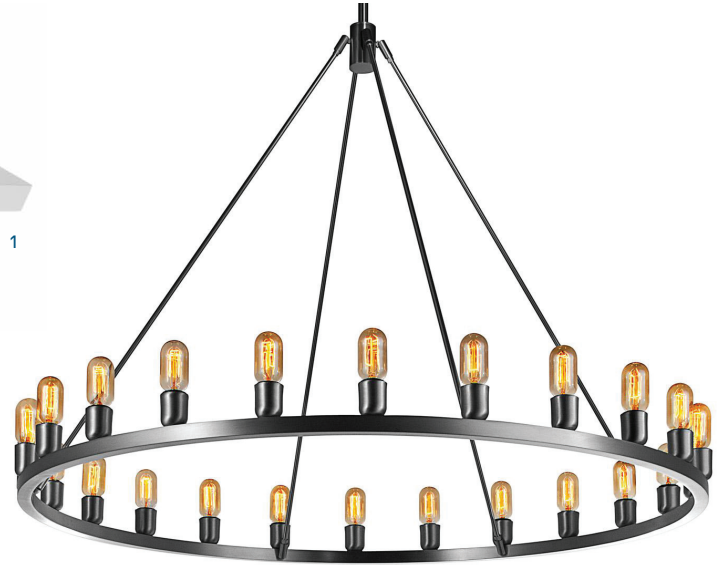




1

## Baring It All

Instead of shading them from sight, new lighting embraces the naked bulb as a design feature. **By Perrin Drumm**



2



6



5



4



3

### 1 WHITE 3 ARTEK

This overhead option comes from an innovative new range of high-luminosity work and domestic lighting that integrates medically certified light therapy lamps with more permanent fixtures. Two deep-set narrow fluorescent tubes create a seamless and invigorating blend of white tones with the thin veneered plywood, which also prevents overheating. [artek.fi](http://artek.fi)

### 2 SPARK MODERN CHANDELIER NICHE MODERN

Available in a range of finishes and lamping, the 24-, 36-, 48- and 60-bulb fixtures are a contemporary interpretation of the chandelier. Up- or down-facing orientations can be customized for small round or long tubular bulbs. [nichemodern.com](http://nichemodern.com)

### 3 490 DESK LAMP GROUP PROJECT

The sleek and stripped down desk lamp gets its name from the four 90 degree folds made in the single powder coated piece of steel that forms the base, stand, and arm for the warm white LED strip. A bright cloth-wrapped cord is threaded through the stand providing a pop of color and turning the much dreaded lamp cord into a design asset. [groupdesign.co.uk](http://groupdesign.co.uk)

### 4 LAMPADINA FLOS

Achille Castiglioni partially sand-blasted the large globe bulb to allow for either direct or diffused light in his efficient, practical lamp. The anodized aluminum base, available in orange or black, features a storage wheel to wrap excess cord around. [flosusa.com](http://flosusa.com)

### 5 CORD LAMP DESIGN HOUSE STOCKHOLM

Stockholm-based design studio Form Us With Love turned the unruly electrical cord into a focal point of their lamp by securing it in a cloth-wrapped steel tube that doubles as the base and stand, a witty minimalist statement made clearer by the oversized globe bulb, which can be controlled by a dimmer. [designhousestockholm.com](http://designhousestockholm.com)

### 6 SHY LIGHT MATTER

Named after designer Bec Brittain's grandmother, SHY Lights use thin LED tubes to define the edges of its shape, which can be configured in a variety of hanging crystalline polyhedrons or in seven foot tall SHY Beams that lean against the wall. [mattermatters.com](http://mattermatters.com)





Left: The Hillcrest Hospital, one of the dozens of buildings that make up the Cleveland Clinic; Below left: A new masterplan will unite many of the new and existing buildings in a cohesive campus.

COURTESY CLEVELAND CLINIC



COURTESY FOSTER + PARTNERS

**LESS STRESS** continued from front page preservation and gentrification in the surrounding area. The project is part of more than \$1.3

billion in construction that the healthcare organization has planned throughout the Northeast Ohio region. "I'm looking out the window

right now," said Cleveland Clinic CEO Dr. Delos "Toby" Cosgrove, "and none of the buildings I see were here in 1975." The global healthcare nonprofit has facilities in Canada, the United Arab Emirates, and in various locations in the United States. Eileen Sheil, the clinic's spokeswoman, said their expansive network supports a robust philanthropic network. In 2010 they initiated a philanthropic campaign to raise \$1.25 billion.

As the hospital's home base grows it will develop along a green spine designed

by the landscape architects behind Washington, D.C.'s Constitution Gardens, Peter Walker Partners. Modeled on the National Mall, this greensward will tie together future buildings and provide patients and employees with soothing views.

"We wanted to have the feel of a campus so that you realized you'd arrived there," Cosgrove said, "and also to give it an ambience that was less threatening than a lot of hospital complexes."

Foster + Partners' sleek white structures seek to imbue the bustle of activity taking

place inside with a sense of order. Light floods the airy and clean spaces from floor-to-ceiling windows that look out onto the campus green.

"It used to be patients would come outside—all stressed-out—onto a concrete sidewalk," Shiel said. "They didn't have a pleasant place to go." Now park benches and landscaping will help those patients and employees decompress.

If they just need to commute from one building to the next, however, tunnels and skyways between essentially every building serve to con-

nect the campus' individual parts. The wealth of windows serves a function here, too, linking one building visually to every other structure on the green.

As their visionary expansion progresses, Cleveland Clinic's developers are facing calls from local preservationists to do more for structures like the Euclid Avenue Church of God. That building, near the border of the new campus, was threatened with demolition in light of rising upkeep costs. The new campus will play an integral role in furthering Cleveland's momentum for urban reinvention—one its development and design team hopes will be as therapeutic for its hometown's urban fabric as its new campus aesthetic will be for the people it treats. **CB**



John Rielly Photography

## MORE THAN JUST GREAT SKIN ...

Hear Edward Peck (left), Jonatan Schumacher and other leaders in building skin design at the  
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<http://facade.archpaper.com/chi2012>

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## KANSAS CITY CREATES LAND BANK TO DEAL WITH BLIGHT

### Take it to the Bank

This month Kansas City begins transferring 3,500 vacant properties it recently acquired from the Jackson County Land Trust into a city-owned land bank, the latest step in a plan to restore blighted communities in the city's core.

A land bank (not to be confused with a land trust) is a public organization that manages and sometimes refurbishes properties intended for future development. In short, a land bank attempts to "flip" the land into a more desirable investment.

The Jackson County Land Trust, regardless of its title, is actually a land bank. But the organization lacks the money to maintain, let alone resell, the enormous amount of Kansas City properties it has acquired. Due to the lack of funds, the city was left to pick up the yearly upkeep costs, which, according to the *Kansas City Star*, are upwards of \$1.5 million.

David Park of the Kansas City Planning Department said the transfer not only provides more funds, but also offers the city "more flexibility and authority" when dealing with the vacant properties. For example, unlike the Jackson County Land Trust, the city has the ability to give properties away or combine two smaller properties to make the land more marketable.

Park said the department is unable to make concrete plans until the conditions of the properties can be properly assessed. He said that at least part of the land will be set aside to make "green spaces" such as community parks and neighborhood gardens.

"There's been a lot of interest in creating healthy food sources for people that live in the neighborhoods," he said, adding that the city would like to make them "more readily available for gardening uses that could produce fruits and vegetables."

He said he hopes such initiatives will attract younger people to Kansas City. "The idea of moving into a neighborhood that needs revitalization—to be part of that movement—is attractive," said Park. New residents could help reduce blight by encouraging positive redevelopment. "I don't think we can cause it, but I think we can facilitate it."

Thanks to increasing vacancies because of the foreclosure crisis, land banking has become more popular in urban areas, said Peter Salsich, a law professor at Saint Louis University who specializes in land-use policy.

For these communities, the question is: Will the banking and repurposing of land be enough to draw homeowners and investors back into communities that have lost their vitality?

"There's no guarantee that's going to be successful," Salsich said, "But at least the city is saying, 'We're going to get involved and see if we can allocate some money'."

The practice has been popping up all over the Midwest, with land banks established in Cleveland, St. Louis, and many other hard-hit Midwestern cities. Cook County, Illinois is currently considering the possibility of creating a bank in Chicago.

Before the city goes to work selling the acreage, though, it must first get its land bank up and running. That means appointing officials to run it and creating by-laws, a process that Park said should be done by late November or early December.

SARAH FENTEM



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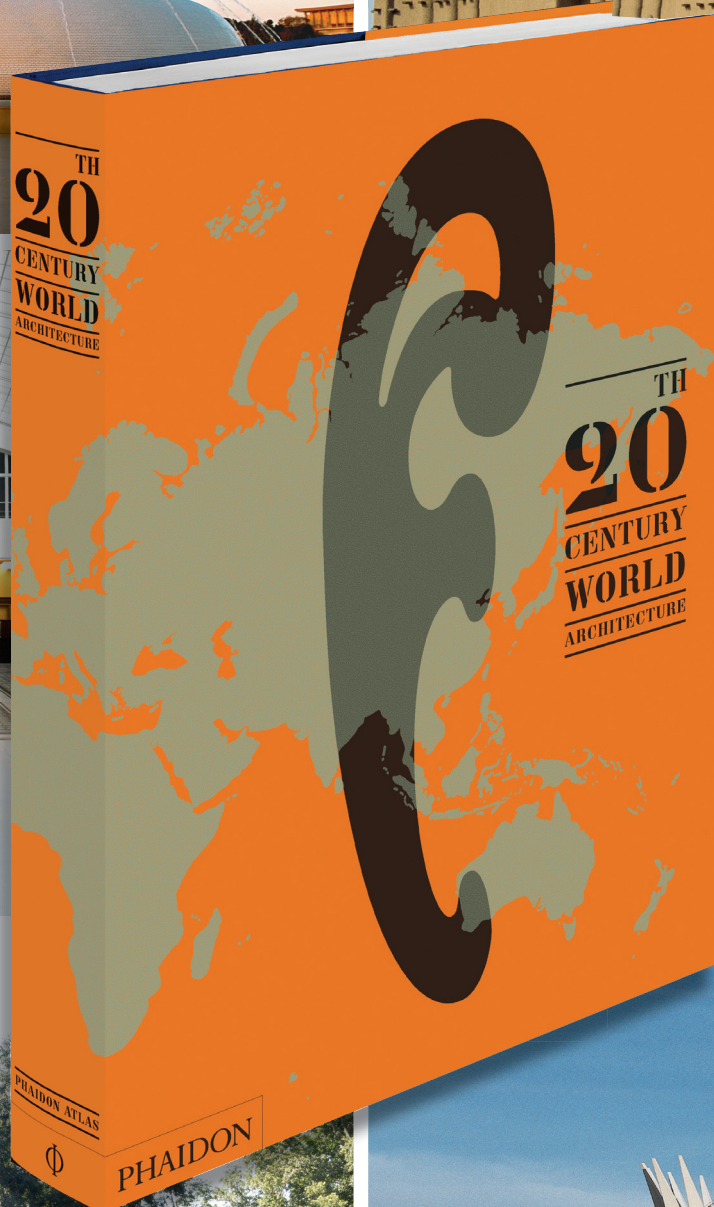
Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art



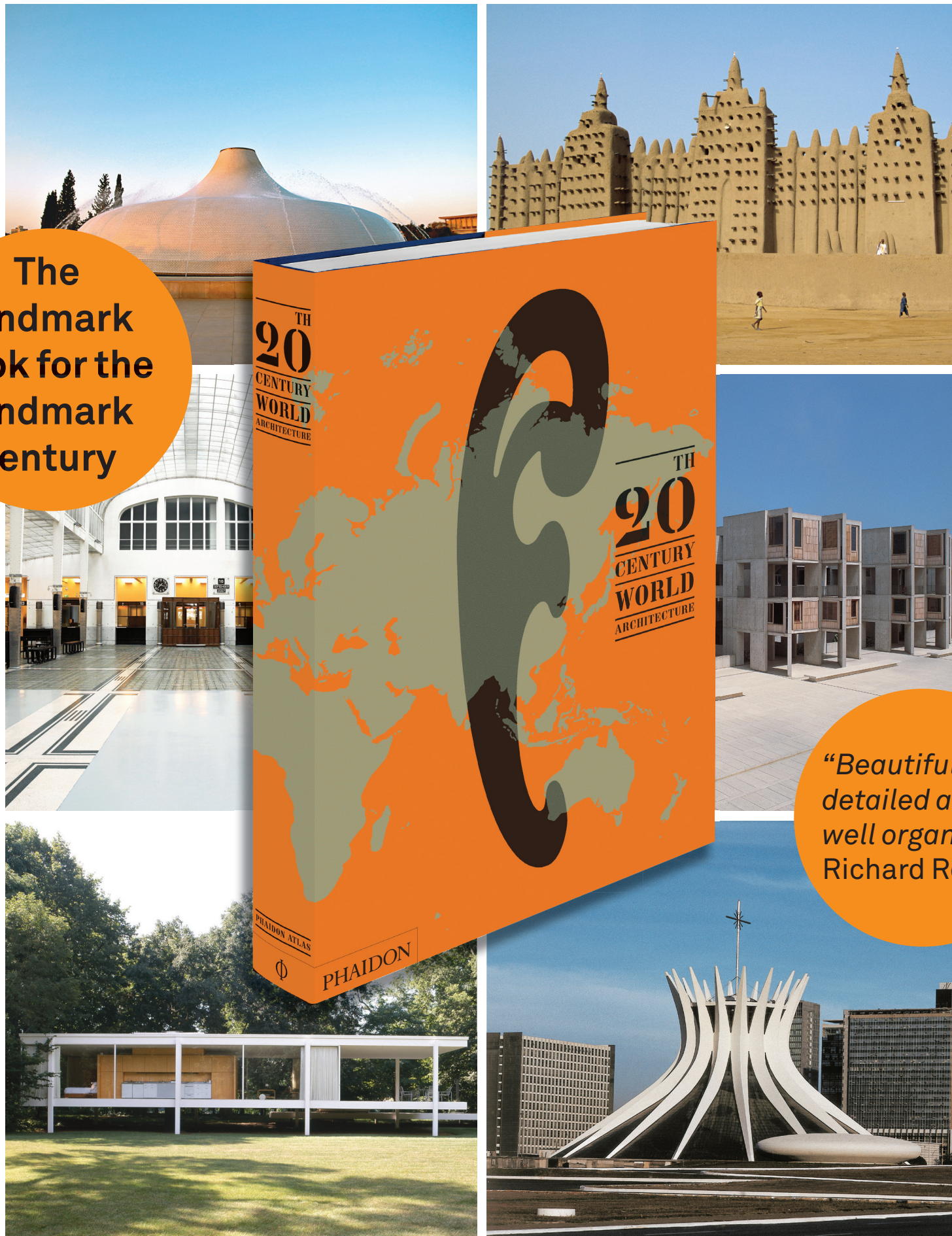
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THE ARCHITECT'S NEWSPAPER OCTOBER 10, 2012



# THE POWER OF LIGHT

IN THIS YEAR'S LIGHTING ISSUE *AN* EXPLORES THREE PROJECTS IN WHICH LIGHTING DRIVES THE EXPERIENCE OF SPACE.

UIC RICHARD J. DALEY LIBRARY,  
UNIVERSITY OF ILLINOIS AT CHICAGO  
SCHULER SHOOK,  
DAVID WOODHOUSE ARCHITECTS

Students pulling all-nighters at the University of Illinois Chicago might find the experience considerably less dreary thanks to an inspired lighting redesign of the Richard J. Daley Library.

"Nobody was really pleased with the lighting," said Emily Klingensmith, Schuler Shook principal and project leader on the Daley Library. Recessed ceiling elements previously swallowed up light. The existing fixtures were marred by overly prominent HVAC diffusers, which blocked the light, leaving only the building's concrete coffer illuminated. Other areas of the space were offensively bright, in excess of 100 foot-candles.

Though well represented by institutional buildings

of government, housing, and higher learning, Brutalism is now popularly reviled. But even scornful observers have to give UIC's Daley Library a second pass after its lighting redesign. "Brutalist can be beautiful," Klingensmith said. "We wanted to really respect the rhythm of the architecture and the pattern it creates." All of the light was previously directed downward. Instead of running from the structure, Klingensmith's team decided to embrace it. They illuminated the building itself, coaxing balance from formerly harsh contrasts.

They rerouted ductwork from the coffers and tucked HVAC diffusers beyond the end of the ceiling bays, opening up those spaces for

parallel lighting elements within and between iterations of the building's patterns.

"Although the architecture has a very rigid pattern and rhythm," Klingensmith said, "the spaces below flow through them. There are work stations and collaborative zones that flow throughout the entire space." Large drum-shaped pendants hang closer to the ground to more intimately light group work areas, which are sometimes demarcated by hanging metal mesh screens. "Through lighting, we wanted to help people better understand how there are different zones within this large space."

The library's high ceilings make its many walls prominent planes. Seizing that opportunity, David Woodhouse Architects designed a pattern of custom ideograms. Depending on the strength of the ceramic metal halide lighting that illuminates the circular images, which

symbolize different degrees offered at the university, the small icons give way to larger images of student life like students walking through the library.

Though the lighting redesign's impact was drastic, its physical presence is not. Schuler Shook took steps to hide fixtures, tucking the ideograms' lighting tracks above a beam, for example, or cantilevering asymmetric wall fixtures off the walls in the group study areas. The designers were equally concerned with the impact their redesign would have on the maintenance team and the building's energy budget. The new scheme uses just six lamp types and reduces the energy usage from 2.5 watts per square foot to under one.

"We were always trying to make the space feel more inviting and comfortable," Klingensmith said. Now students will have one less excuse to not study. **CHRIS BENTLEY**

The designers rationalized the placement of lighting and mechanicals to respect the rhythm of the Brutalist architecture while delivering optimal levels of illumination.



CHRISTOPHER BARRETT



THE ARCHITECT'S NEWSPAPER OCTOBER 10, 2012

C.S. MOTT CHILDREN'S HOSPITAL,  
UNIVERSITY OF MICHIGAN  
THE LIGHTING PRACTICE, HKS ARCHITECTS

Depending on the purpose of their visit, it may be a lofty goal to design a children's hospital so well that kids actually look forward to receiving treatment. If anything can be done to further that objective by a lighting designer, The Lighting Practice has tried it in the University of Michigan's C.S. Mott Children's Hospital.

Mott's lobby is playfully bathed in LED lighting. Visitors first experience a programmable light wall—usually set to an undulating rainbow pattern, it can turn green and red at Christmas, say, or a sleek white for cocktail receptions. It sets the tone for an interior not lacking in clean white lighting, but defined by its vibrant dollops of saturation.

The elevator lobby is a palate-cleansing white, tucked around the corner from the main lobby's curving front desk. Jered Widmer, lead designer for The Lighting Practice on the project, said creating "positive distractions" for the hospital's young patients was important, but so was restraining those same design elements so as not to appear garish or overbearing.

"Architects, interior designers, and lighting designers have much the same thought process in terms of creating destinations," Widmer said. "You want to have points of interest and create some differences, but if you lit every wall with color-changing panels it could get pretty flat."

"Each of the disciplines could almost operate in a vacuum in the old days," he said. "Now we're finding ourselves working back and forth." Collaboration and cooperation across design teams are part and parcel

with the practice these days, he added.

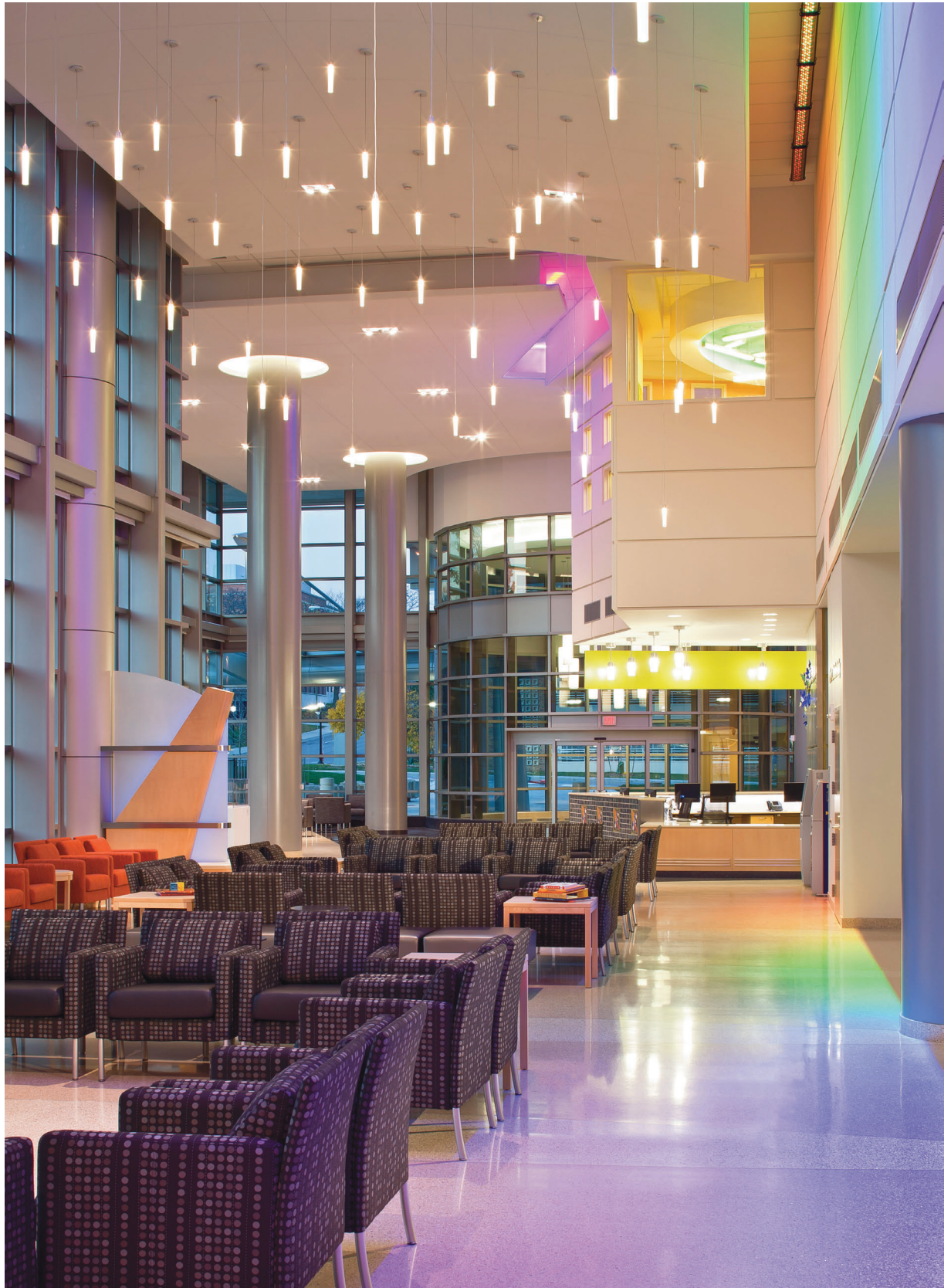
In some cases toning it down left room for creativity from the architect or client side. Widmer's team blanched the light at the back of the elevator bay, illuminating a wall that became an elevated exhibition space for art.

Elsewhere architectural restrictions were blessings in disguise for the designers. Second-floor waiting room walls visible from the main lobby were going to bear the same "strong gaze of colorful light" seen on the first floor, but code-required sprinklers and other fixtures would have cast deep shadows. Instead, the team bounced light off the ceiling. "It created a more interesting, intense glow of light along the wall," Widmer said.

Other rooms use colored lighting and complementary interior design palettes to aid wayfinding. Repeating ellipses and oval shapes—an architectural element the design team took to calling "innies" and "outies" depending on their protrusion—provided ceiling bays and coffers for a splash of color. Elsewhere the lighting was more directly therapeutic.

In the dialysis room, for example, the programmed rainbow pattern returns. Whether they're drinking in a shifting spectrum or enjoying the clarity of white light, Widmer said he hopes children at the hospital will be at ease.

"It's about pulling back a bit and creating a love for the space, so people don't mind coming to the doctor's office or the hospital anymore," Widmer said. "They're there because they have to take care of something, but at least they're comfortable." **CB**



The designers used LED color changing fixtures to create dollops of color that seek to divert children from the concerns of receiving medical treatment.



BLAKE MARVIN





BARNES FOUNDATION, PHILADELPHIA  
FISHER MARANTZ STONE,  
TOD WILLIAMS BILLIE TSIEH ARCHITECTS



The designers used clarestories and glazing that cuts light transmission to 14 percent in order to bring natural light into the museum without harming the artworks.

Early in the process of designing its new facility, Barnes Foundation director Derek Gillman toured the museum's original 1925 Paul Cret-designed building

with architects Tod Williams and Billie Tsien and lighting designer Paul Marantz of Fisher Marantz Stone. In one of the institution's famed galleries—the design of

which, by a quirk of law, was to be replicated exactly in the new structure down to the placement of the paintings—Gillman walked to a window and pulled back the heavy

fabric of the black-out blind that hung there. Daylight flooded the room momentarily, bringing out colors in the impressionist and modernist pictures and a

certain luster in the furniture and African sculptures that the electric lighting simply could not render.

Another thing also became apparent with the blind drawn. The wooded landscape of the Marion, Pennsylvania site became part of the display, creating an interplay between art and nature. This is how the Barnes was meant to be experienced—an intention that had taken a serious blow when conservators discovered the deleterious effects of sunlight on artworks. Gillman wanted to bring this back in the museum's new home on Philadelphia's Benjamin Franklin Parkway.

"To me one of the great challenges of the Barnes, in terms of the galleries, is that so little could be changed that light became a leading player," said Marantz. "It's a leading player in any museum, but especially in one that is known for everything except for the light."

The 12,000 square feet

of the Marion galleries was expanded to 93,000 square feet to add traveling exhibition spaces, art education facilities, and visitor amenities. In order to arrange the new facilities in a way that would not choke out the recreated original galleries, the architects divided the plan into two distinct sections: a bar containing the Marion replica, and an L-shaped element with the new program. Separating the two is an area known as the Light Court, an informal space that can be used for a variety of functions. Capping the court is the Light Canopy, a large clerestory outfitted with acid-etched monolithic glass that filters and diffuses daylight.

Each gallery is tuned to deliver an optimal amount of light—natural and artificial—based upon what is on display, whether drawings, paintings, or sculpture. Sixteen different types of glass were selected for the windows, employing a mixture of tinted and reflective coatings to reduce daylight transmission to 14 percent. Photo sensors in each room measure the footcandles of daylight impacting the wall adjacent to the windows, automatically adjusting the intensity of the artificial lighting. All artificial light is provided by T5 fluorescent fixtures concealed within the picture rail at the tops of the galleries' walls on the first floor and within clerestories on the second floor. The building's ventilation ducts were also concealed in these locations, freeing the ceilings to be shaped differently to reflect light in the manner most suited to the room in question. The windows are also equipped with shades, a solar veil shade that reduces light transmission by five percent, and a blackout shade to be deployed when the museum is closed to the public. While the photo sensors in the rooms can trigger these shades, additional sensors on the roof act as regulators, keeping the shades from raising and lowering repeatedly during partly-cloudy days.

AARON SEWARD



MICHAEL MORAN





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OCTOBER

WEDNESDAY 10

LECTURE

**The Eco-Print: India Flint, South Australian Artist**  
7:00 p.m.  
Cleveland Museum of Art  
11150 East Blvd., Cleveland, OH  
taacleveland.org

THURSDAY 11

EVENT

**Collaboration: Facades + Innovation**  
8:00 a.m.  
Illinois Institute of Technology  
3201 South State St., Chicago  
facade.archpaper.com/chi2012

EVENT

**Drafting the City of Chicago's Healthy Food Plan**  
6:00 p.m.  
AIA Chicago  
35 East Wacker Dr., Chicago  
aiachicago.org/events.asp

SATURDAY 13

EVENT

**Ask An Architect**  
9:00 a.m.  
AIA Chicago  
35 East Wacker Dr., Chicago  
aiachicago.org/events.asp

EVENT

**How the 'L' Shaped Chicago**  
9:15 a.m.  
Museum of Science and Industry  
57th St. and Lake Shore Dr.  
Chicago  
msichicago.org

WEDNESDAY 17-19

CONFERENCE

**ReInvention: Designing for the Future**  
InterContinental Chicago  
505 North Michigan Ave.  
Chicago  
reinventionconf.com

THURSDAY 18

SYMPOSIUM

**CTBUH 2012 Best Tall Building Awards Symposium**  
1:30 p.m.  
Council of Tall Buildings and Urban Habitats  
Illinois Institute of Technology  
3360 South State St.  
Chicago  
ctbuh.org

EVENT

**National Organization of Minority Architects 2012 Conference**  
Westin Book Cadillac Hotel  
1114 Washington Blvd.  
Detroit, MI  
noma.net

LECTURE

**Glessner House at 125: History and Preservation**  
12:15 p.m.  
Landmarks Illinois  
78 East Randolph St.  
Chicago Cultural Center  
Chicago  
landmarks.org

LECTURE

**Our Buildings as Ambassadors: U.S. Dept. of State's New Design Excellence Initiative**  
6:00 p.m.  
Chicago Architecture Foundation  
224 South Michigan Ave.  
John Buck Lecture Hall  
Chicago  
aiachicago.org/events.asp

FRIDAY 19

EVENT

**Lambeau Field Upgrades: The Wall of Sound**  
8:00 a.m.  
Lambeau Field  
1265 Lombardi Ave.  
Green Bay, WI  
aiawi.org

MONDAY 22

LECTURE

**Use of Stock Components for Architectural Metalwork**  
5:30 p.m.  
Hafele America  
154 West Hubbard St.  
Chicago  
stockcomponents.  
eventbrite.com

WEDNESDAY 24

EVENT

**2012 Green Industry Conference**  
Kentucky Expo Center  
937 Phillips Lane  
Louisville, KY  
landcarenetwork.org/events

LECTURE

**The Churches of Edward Dart**  
12:00 p.m.  
AIA Chicago  
35 East Wacker Dr., Chicago  
aiachicago.org/events.asp

LECTURE

**David Fletcher/Fletcher Studio**  
5:30 p.m.  
Knowlton School of Architecture  
275 West Woodruff Ave.  
Columbus, Ohio  
knowlton.osu.edu

FRIDAY 26

EVENT

**Design Night 2012**  
5:30 p.m.  
AIA Chicago  
35 East Wacker Dr., Chicago  
aiachicago.com/events.asp

WEDNESDAY 31

LECTURE

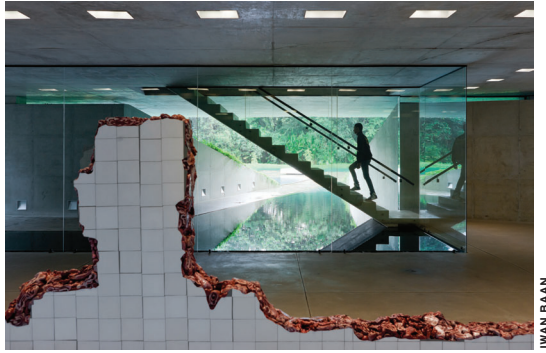
**Rachel Kleit/KSA City and Regional Planning**  
5:30 p.m.  
Knowlton School of Architecture  
275 West Woodruff Ave.  
Columbus, Ohio  
knowlton.osu.edu

NOVEMBER

WEDNESDAY 7

LECTURE

**Kai-Uwe Bergmann/BIG**  
Knowlton School of Architecture  
275 West Woodruff Ave.  
Columbus, Ohio  
knowlton.osu.edu



IWAN BAAN

WHITE CUBE, GREEN MAZE: NEW ART LANDSCAPES

Carnegie Museum of Art  
4400 Forbes Avenue  
Pittsburgh, PA  
Through January 13, 2013

With the exhibition *White Cube Green Maze* at the Heinz Architectural Center in the Carnegie Museum of Art in Pittsburgh, curator Raymund Ryan moved beyond the predictable white enclosed gallery, creating a maze, which forces viewers to navigate museum space and interact with art in new ways. The exhibition presents a series of six innovative designs from around the world that blend landscape design, modern architecture, art, and environment. The sites are shown with photos, presentation models, sketches by various artists and historical designs and redesigns of the sites, offering an understanding of how collaborative the design processes were. Visitors can wander through the exhibition's different pavilions that open to beautiful outdoor spaces. The sites in the exhibition include the Olympic Sculpture Park (USA), Stiftung Insel Hombroich (Germany), Benesse Art Site Naoshima (Japan), Instituto Inhotim (Brazil), Jardín Botánico de Culiacán (Mexico), and Grand Traiano Art Complex (Italy), all captured in architectural photographs by Iwan Baan.

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- ☐ Media
- ☐ Other

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THE ARCHITECT'S NEWSPAPER OCTOBER 10, 2012

## The Anti-Retrospective

**Building: Inside Studio Gang**  
Art Institute of Chicago  
111 South Michigan Ave.  
Through February 24, 2013

Opening the glass door to the architecture galleries in Renzo Piano's wing at the Art Institute of Chicago to visit *Inside Studio Gang*, visitors see four rope constructions hanging from ceiling to floor. White rope, like sailors use, laced up and down around metal hoops create circular spaces with see-through rope "walls." This is architecture, like the early architecture of woven textile walls, and it's always good to see real architecture and not just its representations in an architecture show. These "Rope Rooms" tell us immediately that Studio Gang Architects is about making, and research, and pushing traditional forms into higher performance. Because these oversized intellectual macramés are round with colorfully painted tree stump stools or rope benches inside of them, we also understand intuitively that we are to gather in them, to converse, to collaborate, to appreciate each other. If SGA wants its work to bring people together to improve the world, it knows it will do so in small steps.

This exhibition does not tell you the story of Jeanne Gang. She is too young for that, not even fifty, and probably too modest. Instead it's a snapshot of what the firm is thinking about now. Curators Zoë Ryan and Karen Kice of the

Art Institute want to show us a contemporary architect at a pivotal point in her career: how she researches and collaborates with scientists, historians, artists, landscape architects, and other relevant thinkers, even before letting her architectural imagination start to whirl. But this requires too much reading and inferring for most of the general public to apprehend. Would that *Inside Studio Gang* were wrought more like the Bravo television interview program *Inside the Actor's Studio*, in which you hear stories you can never forget, and you're excited to learn how a creative mind works and develops ideas. Architecture exhibitions ought to tell more stories, more clearly.

The latest chapter of the story of Jeanne Gang would tell us that while working very diligently on several successfully realized projects over the past year, she and Mark Schendel—her partner in life and in the firm—also gained time to breathe deeply and think about what is truly important to them. They owe that luxury in an architect's life to a bad economy and to—good timing—the fact that last year "genius" Gang received a \$500,000 MacArthur Fellowship. She told me the award puts pressure on her to produce excellent work.

SGA designed this exhibition, and with the curators framed four major issues facing contemporary architecture. They are listed on the walls as "Building: Nature, Density, Community, and Performance." A datum line of sketches, drawings, photographs, plans, budgets, and renderings runs along the wall and unites the **continued on page 19**



Example of Saarinen's furniture design for Knoll.

COURTESY POINTED LEAF PRESS

## SITTING SMARTLY

*Eero Saarinen: Furniture for Everyman*  
By Brian Lutz  
Pointed Leaf Press, \$85.00

This past September marked the 51<sup>st</sup> anniversary of Eero Saarinen's premature passing. As a reminder of the achievements made during his abbreviated career, Brian Lutz's forthcoming title *Eero Saarinen: Furniture for Everyman* by Pointed Leaf Press offers new insights into his contributions to industrial design.

The profusely illustrated volume generously uses candid stills, press imagery, patent sketches, and rich examples of Herbert Matter-designed advertisements from Knoll's archives to accompany Saarinen's career-long trajectory in furniture. The author begins with Saarinen as a pre-teen designing his parents' bedroom furnishings at the Cranbrook Academy and carries through to his mature designs, some of the most iconic pieces in modern American furniture.

First hand accounts from Florence Schust Knoll, close contemporary and former Saarinen crush, along with Niels Diffrient, a model-maker for Saarinen, Saarinen and Associates, offer

personal insight into working with the master. They recall a genius not so encumbered by patents and copyrights but, most importantly, ignited by the excitement of what new idea might be on the horizon, and finding new means of realizing modernist principles. Their personal accounts recall lifetime challenges, like the designer's approach to chair design as akin to scientific research.

Each new finding seemingly brought further questions for Saarinen. Facile at drawing in "mechanical or illustrative" forms, he often tinkered in the various allied studios at Cranbrook alongside the seasoned craftsmen, and worked with them to find the proper means of lamination for just the right curvature or a stronger means of attachment for a support. As his designs grew more complex, so did the search for the latest technology, which only enhanced complication in production. This investigation would drive him from traditional furniture makers to Haskelite

Plymold, (then being used in aircraft fuselage, wing, and tail construction), and on to techniques used by the Navy for ship hull construction to help realize his visions.

Constantly working between disciplines, Saarinen's architecture informed his furniture, and both borrowed liberally from the manufacturing trades. A famous first of Saarinen's architecture in later years was his reappropriation of the neoprene gaskets General Motors was using to hold their windshields in place for the curtain wall detailing in their Technical Center Headquarters which Saarinen designed in 1956. Similarly, Lutz explains how, in the 1940s, he borrowed from the car industry by applying Chrysler's Cyclebond technology of holding rubber to break drums in an attempt to adhere leg supports to his thin-shelled chairs.

Once issues of process and technology were finally resolved, the interference of World War II brought additional hardships. Despite winning two first-prize awards for their Organic Design submissions to Elliott Noyes' 1941 MoMA exhibition, Charles Eames and Eero Saarinen faced material shortages and wartime manufacturing issues that stifled production. Saarinen's concerns quickly shifted from whether his designs appeared like "a piece of



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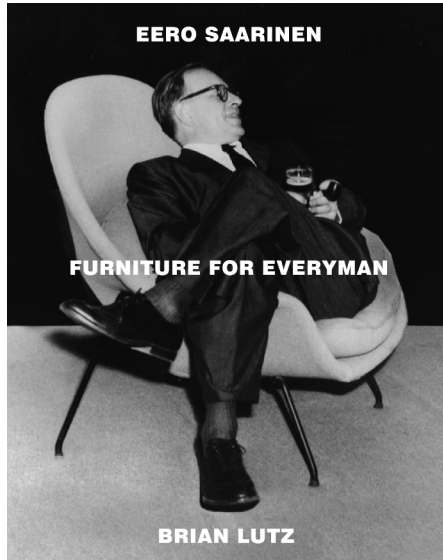


plumbing or anatomy or something” to how he would realize his concept of efficient living without a means of production. While these designs met Saarinen’s goals of being purpose-built, dependable, and un-self-conscious, the failure of having these standardized pieces mass-produced inspired Saarinen’s next creation.

In response to its time, the Grasshopper Chair—once, a mainstay of Knoll, but quickly eclipsed by his own signature Womb Chair—was defined by its efficiency and support, accommodating the “modern sitter” into an “organized slouch” position. In response to shortages, the material-conscious design called for a cradle assembly of laminated wood and, originally, surplus parachute webbing.

Saarinen was keenly aware of human behavioral tendencies. The same considerations that scaled his furniture at the Crow Island School of Winnetka, Illinois to its elementary-school aged constituents shaped his adult furniture lines for Knoll. Saarinen spoke of a “cup-like shell into which you can curl up and pull up your legs, something women especially like to do” long before ergonomics entered the lexicon as a term.

Whereas today’s NERB modeling and multi-axis milling machines can quickly turn similar styles into digital and tactile realities, Saarinen’s forms were realized via repeated trial and error. The prototypes of simple paper, wood dowels, moist clay, and plaster with burlap, caustic resins, thin veneers, and fiberglass veils informed the design and his concepts pushed the material realities of production, thus earning him superlatives



like the first use of plastic in a commercially molded chair.

Lutz goes into great detail about how Saarinen’s pieces were not only symbols of modern life but how they became the epitome of corporate office furniture. Supported by Knoll’s planning department, and avant-garde marketing, Saarinen’s furniture was successfully mass produced, and became ubiquitous. With the laborious means of creation and invention described by the author, these iconic pieces are to be appreciated that much more, and the reader finds agreement with Saarinen’s own words that “today, more than ever before, we need to relax.”

**SEAN KHORSANDI IS A NEW YORK-BASED ARCHITECT AT SAMUEL ANDERSON ARCHITECTS.**

**THE ANTI-RETROSPECTIVE** continued from page 18 sections. Models complete the presentation. Each section shows about four projects.

In the “Nature” section we see the Northerly Island Framework Plan, a scheme which would transform a man-made island in Lake Michigan in Chicago, into a “living ecosystem...to encourage wildlife to occupy it.” Here, what Gang leaves to nature, and does not build, is most important.

In “Performance” we find the project for Writer’s Theater in a Chicago suburb. As actors perform, so too do architects, buildings and even places.

“Community” shows us the low-cost SOS Children’s Village Community Center. We see that the project depended on community members to donate goods and services.

In “Density” we get Solar Carve, going up in Manhattan, a box with a lower edge carved off and faceted so sunlight shines on strollers nearby on the elevated High Line. Research determined a better approach than New York’s tradition of stepping back buildings at the top. Architecture for the users, and for the neighbors.

In this section we finally meet Aqua. The tower that brought SGA great international press. Its rippling facade makes for jaw-dropping photographs, but Aqua is not the star of this show. Gang will be known for so much more. Nearby stands a plank holding a virtual skyline of models of un-built towers, Aqua’s progeny, showing where new research leads the firm.

We enter the second room through a space, showing on the left birds flying into glass buildings and dying and on the

right Gang’s solution, a frame in front of the glass. You know what they say: Happy birds, happy architect.

In the back room we’re shown “Ideas.” This gallery tries to replicate the genuine Studio Gang, only four miles northwest. We can sit at a large round worktable, surrounded by pin-up boards, full-scale mock-ups, construction drawings, and material samples. Of course, it doesn’t capture the vitality I’ve felt at the real SGA. Maybe architects should open their studios to the public more often.

This room will hold Archi-Salons, to put SGA’s work in the larger field of discourse. And the sharp and well-meaning architects from the 40 employees of SGA will be in the gallery to talk with visitors. They speak with excitement of work like the Arcus Center for Social Justice Leadership at Kalamazoo College. This gallery shows a mock up of the low-carbon, highly insulating traditional wood masonry walls SGA is using there. Also here is a brick-making machine for a tower with courtyard in Hyderabad.

Viewers of the exhibition, however, never really get completely *Inside Studio Gang*. The firm is too nimble to be caught in a snapshot, and too collaborative to pin down. The visitor leaving the Art Institute would do well to go see the honest-to-goodness built work—at Children’s Village, or the pavilion in Lincoln Park, or anything by Studio Gang—and one’s optimism in the city is renewed. One cares, feels connected to great things, and understands that the individual can make a difference. By design, visitors become the ultimate collaborator *Inside Studio Gang*.

**EDWARD LIFSON IS A JOURNALIST AND CRITIC BASED IN LOS ANGELES AND CHICAGO.**



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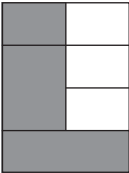
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survived the Great Fire. It didn't hurt that the house used to stand considerably further west than it does today. The house is a fully functioning reenactment museum, so count on tour guides in costumes and hands-on craft making. The website promises authentic smells, and one-hour tours are available at 12pm and 2pm. The tours start at the Glessner House Museum, which is also worth a look for it's inward-facing structure that focuses on an interior open courtyard and mimics an Italian villa. The home is a great example of architect H. H. Richardson's work and was an influence on both Louis Sullivan and Frank Lloyd Wright.

4. Finally, head north and don't stop until you get to Roger's Park for Chicago Open House's most whimsical offerings. Rogers Park features not one, but three of Chicago's most historic indoor pools. At Casa Bonita, in addition to the pool, visitors can see a billiard room and a library in the Spanish Renaissance Revival style. *Chicago* magazine's Dennis Rodkin wrote in 2009 that condos in Casa Bonita go up for sale so infrequently that it's hard to calculate what one might cost, so this could be one of few chances to get a look inside.

Less than fifteen minutes away, James Denson's Park Gables is an even further distant fantasy. Designed like a Tudor village meant to mesh with the nearby natural landscape, Park Gables also features an arcaded pool. If you still haven't had your fill of private indoor grottos, just around the corner is Park Castle, the fortress to Park Gables' forest cabin; the historic pool there features a softly billowing, tent-like ceiling. Neighboring Indian Boundary Park is not on the Open House list, but also worth a visit, if for nothing else than its elaborately designed playground. Otherwise, head to Uncommon Ground, recently named the nation's "Greenest Restaurant" in part for its roof-top organic garden.

5. Last, head west and start your tour around Humboldt Park at Cafe Colao, which features original bakery cases from over 100 years ago. Once you're fueled up, make your way to Pedro Albizu Campos High School, a charter school with a greenhouse on the second floor. You can learn all about the urban agriculture program they teach, as well as imagine what it would be like to go to school in a retail space. For more Puerto Rican nationalism, stop by La Casita de Don Pedro, a traditional Puerto Rican-style home complete with star-shaped fountain and red-tiled mosaics. The house is usually an appointment-only visit, and the high school is usually full of kids, so make Open House your opportunity to visit spots that would typically be a hassle.

CAROLINE O'DONOVAN

## YOUR GUIDE TO THIS YEAR'S ARCHITECTURE OPEN HOUSE IN CHICAGO, OCT. 13-14

# OPEN DOORS

Architecture enthusiasts might as well accept now that there's no way to see all 150 spaces in this year's Chicago Open House. With sites as far north as Roger's Park and as far south as South Shore, it would take the whole weekend just to get to every neighborhood. The Chicago Architecture Foundation has opened up 20 more buildings since the first Open House last year, but the event is still free and requires no registration. If you become a member of the foundation or volunteer for the event, however, you get priority access to the sites (aka line-cutting privileges). Some of the properties are walk-by only, and only a select few of them have tours, so check the event website before finalizing your itinerary. Credentialed architects will be holding open "Ask an Architect" sessions throughout the day at the American Institute of Architects

building (35 E. Wacker Drive, #250), but for a wider scope, here are five suggested jaunts through CAF's highlighted neighborhoods:

1. Take the Blue Line over to Kedzie-Homan and walk just a few blocks south to visit the "original" Sears Tower in historic Homan Square. Before the community development that exists today, Homan Square was the site of the Sears, Roebuck Company, a place Mr. Sears himself once called "a city within a city." The remaining tower, the renovation of which was finished this spring, once contained administrative offices as well as an observation deck for the distribution center. The tower opens for some of its first public viewings in years at 9am on Saturday and 11am on Sunday.

While you're in the area, take the Homan bus a few stops north and feel free to gawk at the grandiosity

of Our Lady of Sorrows basilica without feeling like you're interrupting anybody's ablutions. The church can seat over 1,000 parishioners and hosts a to-scale replica of Michelangelo's *Pieta*. The Italian Renaissance decor is sure to be a breathtaking surprise on the city's west side. After that, if you've still got the energy, save the Garfield Park Conservatory for a trip of its own. Instead stop by the City Escape Garden Center, where you can enjoy 17,000 square feet of retail under a glass dome shipped to Chicago from Belgium. Hop on the Green Line at Kedzie and spend the trip home arguing over which space you least expected to find in Lawndale.

2. Head due south to Little Village for an afternoon of unusual sights. Skip the Cook County Historic Jail (reservations and background checks probably aren't worth the hassle, although their vegetable garden is worth an appreciative peek) in favor of a truly historic movie palace. The Marshall Square Theater was opened in 1917, given an Art Deco revitalization in 1936, and modernized during the 1990s. Today it is an

event and concert space (and also, apparently a *quinceañera* rental option), as well as one of Chicago's most nostalgically beautiful theaters. Visitors during Open House will get a sneak peak into the former projection room.

At first glance I would have passed on mentioning the unassuming, repurposed Masonic Temple that is now the La Villita Community Church on Millard Avenue. It's hard to pass up the opportunity to peek in at the old-school boxing gym that is hiding on the third floor of the building that still functions as a youth boxing club. If that doesn't seem worth the trip, try substituting Friday's historic Pilsen pub crawl through Landmark Illinois. (Email Mina McMahon at McMahonM@lpci.org or call 312-922-1742 for details.)

3. East of Little Village is the infrequently visited Prairie District, full of Chicago's more classical architectural gems, i.e. the place you're most likely to visit a "manor," "a mansion," or a "house museum." This is where you'll find the Clarke House, Chicago's oldest standing structure, which miraculously

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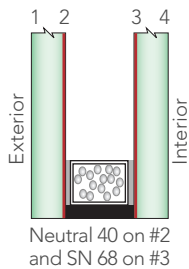
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